



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

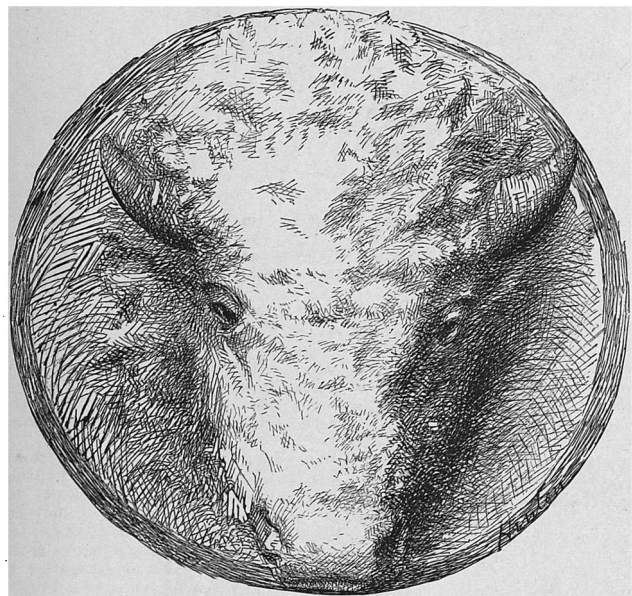
JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



ONE OF THE MEDALLION PANELS.

walls. On each corner of the Exchange is a buffalo's head, modeled with great effect. Among other heads are those of cattle, pigs, wild boars, and the Rocky-Mountain sheep ("Ovis Montana" or Big Horn). Among the best of these is a cow's head, which is very life-like, and exceedingly well done. The "Big Horn's" head is very effective, with its large, curling horns.

These decorations serve to show that a red brick building can be made a really handsome structure, at comparatively little expense. Many houses, particularly business houses that have not been ornamented in the slightest degree, on account of the supposed expense, could be made very beau-



ANOTHER HEAD IN THE FRIEZE.

tiful by using reliefs in terra-cotta, or any material which is capable of producing the same effect, and be at the same time as durable.

Light-colored buildings are extremely pleasing, and are soft in tone, and form an agreeable contrast to the gloomy walls that line the streets of New York. The *Post* building is a notable example of these light-colored edifices. We are glad to see these everlasting iron decorations, with no undercutting, and looking as though they had been modeled originally with a club, going out of use, and giving place to decorations in terra-cotta and other materials. It is cheering to see the good work begun by such conspicuous, expensive, and well-built edifices as our new exchanges.

The interior of the Produce Exchange is showy and appropriate, not only in the "board floor," but in the private business rooms, reception rooms, different committee rooms, the board of managers' room, and the library. The "board floor" is the largest exchange room in the city, if not in the country. One of its pleasantest features is that it is thoroughly lighted. The room itself is three stories high; the windows are very near together, and are very broad; and, as they extend to the top of the room, give it abundance of light. In the center of the room is also a large sky-light of stained glass, giving the roof the effect of a large kaleidoscope.

On each side of the room, half way between

the walls and the center, run a row of pillars supporting the broad arches which cross the ceiling. The walls, arches and pillars have the plaster which covers them left white. But the Renaissance panels which adorn the pillars and line the arches relieve the whiteness of the room, while they embellish it. Large pieces of bronzed Italian Renaissance are placed over the doors. Over the entrance to the gallery is a huge brass clock, set in a panel of bronzed Renaissance; and over the other doors there are also showy bronze decorations of the same style, contrasting well with the heavy mahogany of the doors. The wood-work is all of heavy mahogany, and the dados are especially fine. The window frames are of the same wood, and very handsome. The great sky-light is formed of squares of stained glass, set in an exceedingly heavy frame of highly-polished wood. The wood-work is to some extent enriched with carvings.

The other rooms, reserved for the use of the members of the Exchange, are elegant in appearance and general adornment, and command from their windows a magnificent view of the harbor of New York—a view scarcely to be equaled in its suggestion of commercial activity.

The library and committee rooms are decorated with heavy dados and wood-work, and have bronzed friezes of Italian Renaissance. Panels of the same bronze decorations are placed wherever they may add to the beauty of the rooms. The tables and chairs with which the rooms are furnished show some very rich and effective wood-carving.

In addition to those here mentioned, there are in the Produce Exchange many minor interior and exterior decorations, which those who make architectural sculpture a study would find interesting, but which need not be particularized for the general reader. The Stock Exchange in Wall Street is much older than any of the other exchanges; consequently the decorations are not of the same elaboration and quality as those of the other buildings we have referred to. Though the stone carvings and the front of the building (Broad Street) are numerous and well executed, and costly. The decorations on this exterior, although handsome and well carved, are not as fine in design as most of the Renaissance now in vogue.

The interior of the Stock Exchange is very different in style from any we have written about. The room itself is somewhat Gothic in general character, and its decoration consists chiefly of an ornate and florid style of freezing, which is not in good keeping with a building of this character.

The Real Estate Exchange in Liberty Street is not as large as most of the buildings of which we have spoken, and makes no pretense of architectural magnificence.

The decoration of its exchange room is, however, of a very novel and striking character. This decoration consists of a wide frieze, which extends round three sides of the room. The frieze is six feet in width, and about two hundred feet long, and is made up of a series of panels—representations of the architecture of different ages, beginning with crude, primitive structures, and followed by typical fragments of the architecture of Egypt, India, Assyria, Persia, Greece, Rome, Byzantium, and the middle ages, the series ending with a panel in which some Renaissance of notable New York buildings is sketched out. These historical panels form the frieze on the right and left of the room as one enters, while opposite the spectator the frieze presents a symbolic design, representing the genius of architecture illuminating the world, and crowning with either hand sculpture on her right and painting on her left. The entire frieze is modeled in a rapid and

sketchy manner, aiming at a general picturesque-ness of effect rather than nicety of detail. It is especially interesting as an illustration of the availability of a new plastic material, which promises largely to supersede the plaster mouldings now in use. It is a composition which, when newly mixed, is as soft and plastic as clay, and when dry is almost as hard as stone, though not so brittle. It hardens very slowly, and can, therefore, when applied to the wall surface, be modeled according to any required design. Decorative work in this new material will therefore have the merit of durability, of personal handiwork, free from the tiresome monotony of mechanically-repeated designs. The credit of this novel and effective frieze at the Real Estate Exchange, is due to Mr. Ford, the decorator, of 36 East Twenty-third Street, who has given especial attention to the artistic utilization of the new plastic material of which it is made. The frieze has a creamy tone, harmonizing well with the walls of the room.

DECORATIVE WORK IN AMBER.

AMBER is used considerably in minor decorative work, as in jewelry and knick-knacks. Its expense, of course, precludes its employment on an extended scale, though one can easily imagine that a beading of it around a room decorated in yellow would add a dainty charm to it, and that small fragments of it might be combined in mosaic ornament on a surface of stippling or of linocrusta. Our decorators, if they care to take the hint, might save up amber beads and fragments of the mouthpieces of cigar-holders that fall in their way, to see what they can accomplish in this direction. A fanciful design executed in bits of amber, and sunk into a wall something after the fashion of the pieces of glass that form the leading notes of color in a jeweled window, would be a novelty at all events, and that it would be an artistic one there is little doubt. In small pieces this substance is not expensive, but the price, as in the case of diamonds, augments in geometrical rather than arithmetical ratio, as the size increases. Thus a piece as big as one's little finger joint would be worth about a quarter of a dollar, but a piece of twice that size would be worth several hundred per cent. more, and if the size were again doubled the increase in value would be in a still higher proportion. The largest piece in the world that is without blemish, is in the Mark Museum in Dantzic, and weighs eight pounds. The owner refused \$7,500 for it. Frederick the Great bought a thirteen pound lump, as a curiosity, for about that sum, but though heavier it is impure and is cracked and porous. It is kept in a mineralogical museum in Berlin. The Empress of Russia has a priceless tea set made of amber, but it is presumed that she does not drink tea from it very often. A complete pipe, carved from the same material, was smoked by Frederick William III., of Prussia, father of the reigning Kaiser, and the bowl of it is decorated with an excellent relief portrait of its owner. Frederick the Great owned a beautiful flute of amber—the flute was his pet instrument—and this together with the pipe, is preserved in a Berlin collection. Amber with insects in it is quite common, the unfortunate bugs and flies having alighted on the gum as it was flowing down the bark of the trees, and sticking fast as it slowly enveloped them, while fragments of bark and leaves further attest its vegetable origin. But it remained for A. T. Stewart to discover a piece that inclosed a perfect fish, or rather to discover a man who owned that unique specimen. Mr. Stewart bought it for \$4,500.

Some very pretty jewelry is made of amber, its rich, sherry-like color and high polish entitling it to be more used in personal adornment than it ever has been. If it were more scarce, such jewelry would be eagerly sought for. There are ear-drops like transparent gold; necklaces of amber butter-cups and daisies; pins in the form of wild roses, and backs for combs studded with little globes of amber. It has been combined with frosted silver, filigree work, gold and pearls with good effect. Clouded amber, showing streaks of white and gray that marked the slow convolutions of the gum as it trickled down, is much esteemed by some and costs more than transparent amber, but the clear article is most pleasing as decorative material, as it has the most brilliancy, softness and color. There are some possibilities in amber worth testing.

